

Final Exam
part one: 50 min.

Identify the following quotations by (1) author, (2) title of essay or book, (3) approximate date [date will not count on your grade; I'm just interested in seeing if you know or can make an educated guess]. Then, (4) define any underlined words. Then, (5) briefly explain the importance of the idea presented to the theorist who wrote it. Finally, (6) discuss the idea briefly in relation to film theory in general. Your grade will depend more on getting the answer down than writing a smooth essay.

1. The concept of diegesis is as important for the film semiologist as the idea of art. ...It designates the film's represented instance (which Mikel Dufrenne contrasts to the expressed, properly aesthetic, instance)--that is to say, the sum of a film's denotation: the narration itself, but also the fictional space and time dimensions implied in and by the narrative, and consequently the characters, the landscapes, the events, and other narrative elements, in so far as they are considered in their denoted aspect. How does the cinema indicate successivity, precession, spatial proximity, or distance, etc? These are central questions of the semiotics of the cinema.
2. Another kind of satisfaction these films supply is extreme moral simplification--that is to say, a morally acceptable fantasy where one can give outlet to cruel or at least amoral feelings. In this respect, science fiction films partly overlap with horror films. This is the undeniable pleasure we derive from looking at freaks, beings excluded from the category of the human. The sense of superiority over the freak conjoined in varying proportions with the titillation of fear and aversion makes it possible for moral scruples to be lifted, for cruelty to be enjoyed.
3. Another important feature of the aesthetic function is the pleasure which it evokes. Hence its ability to facilitate acts to which it belongs as a secondary function, as well as the ability to intensify the pleasure connected with them; cp. the use of the aesthetic function in child-rearing, dining, housing, etc.
4. I repeat once more--there exist both prose and poetry in the cinema and this is the basic division between the genres: they are distinguished from one another not by rhythm, or not by rhythm alone, but by the prevalence in poetic cinema of technical and formal over semantic features, where formal features displace semantic and resolve the composition. Plotless cinema is "verse" cinema.
5. Who said it?
 - a. intellectual montage
 - b. a style that creates meaning
 - c. the subversion of the deceptively calm surface of the text.
 - d. If cinema is to take its place beside the others as a full-fledged art form, it must cease merely to record realities that owe nothing of their actual existence to the film instrument. Instead, it must create a total experience so much out of the very nature of the instrument as to be inseparable from its means.
 - e. the ritualization of subordination
 - f. The essence of Sirkian cinema is the direct confrontation of all material, however fanciful and improbable. Even in his most dubious projects, Sirk never shrinks away from the ridiculous, but by a full-bodied formal development, his art transcends the ridiculous, as form comments on content.
 - g. bracket syntagma
 - h. They think that rape is just a simple screw
 - i. Film-drama is the opium of the people
 - j. Film resembles painting, music, literature, and the dance in this respect--it is a medium that may, but need not, be used to produce artistic results.
 - k. As in the novel, the aesthetic implicit in the cinema reveals itself in its narrative technique. A film is always presented as a succession of fragments of imaged reality on a rectangular surface of given proportions, the ordering of the images and their duration on the screen determining its import.
6. Define
 - a. sequence shot
 - b. nondiegetic insert
 - c. cinema verite
 - d. ideology